1: Burrows--32-33 (1947-48) Woleaians 1-2
116, 285 Ifalik

"Baskets (wetau) of coconut leaf are carried about under men's arms, to do the work performed by pockets in our culture. They usually contain such personal gear as a bush knife, a small coconut grater, and smaller baskets of pandanus which hold tobacco and flint and steel. These coconut baskets are of several shapes. The cruder ones are quickly made of green leaf, plaited in check with the leaflet opened out to its full width. These are made by either men or women. The better ones are made of cured leaf, with the leaflets doubled and trimmed. This makes a basket of double thickness and of much finer wefts. This type is made only by women. [33]

One of the simplest of the baskets of open green leaf is called wëtau lugor, or in a large size trugulilugor. To make one of these, a leaf is split. The halves are laid with the trimmed half midribs on each side. The leaflets are plaited together in check, and their tips joined in a braid, which is finished off with a knot. This results in a flat sheet, which is folded over to hold sennit fiber for making rope. As the ends are left open, it is really a folder rather than a basket. A basket of similar construction, but with the plaiting continued around the ends to close or partly close them, is called wetau ruk (Truk basket). A round basket with a long braided handle, called gato, is used to carry food bowls. This type is illustrated in Plate I of Damm's report. The commonest type of finer basket, made of cured and doubled leaf, is called wetau tuk (see Pl. 3, d). Each side is made of two half leaves, with their half-midribs trimmed down to very thin strips. Alternate leaflets of each are first plaited to form a rim.

After one row, the two leaflets are plaited together in twill to form one side of the basket. The plaiting is only a few rows wide at the ends, at least twice that in the middle, giving the rim its characteristic convex shape. The other side is made in the same way. Then the two are joined by a braid that forms the bottom of the basket. Ends of doubled leaflet project from the braid, forming a fringe. A basket of generally similar construction, but more nearly circular, with the curved rim continued around both ends, is called auruēl. It is attributed to Yap. Both of these types may be of recent introduction. At any rate, Damm's illustration shows three variants of another type, similarly plaited in twill with doubled leaflets, but of a different shape. It does not show any with the convex brims now in fashion."

1::Burrows--41 (1947-48) Woleaians
116, 285, 396 Ifalik

"Leaves of the variety of pandanus called far en Nuta, cured but not bleached, are used for sails. Matting for sails is plaited in strips about a foot wide. These are sewed together with sinnet cord, using stitches several inches long. Seams are run both vertically and horizontally. The advantage of making the sail in strips is that it usually limits tearing to one strip. Thus a torn place can be repaired by replacing a single strip of matting."

"Sleeping mats are plaited from the leaves [KS: of the pandanus] of the variety which is called simply by the generic name far. The leaves are first laid out in the sun until thoroughly dry. They may then either be used as they are, or bleached by soaking in salt water, rinsing in fresh water, and sunning again.

The leaves are split to the desired width by pulling between the fibers a small loop of coconut leaf midrib attached to the right index finger. These strips are then plaited in simple check. The technique gives the mat a double thickness. Mats of plain color, the light brown of the unbleached leaf, are called faulap. The wefts used for this are about 3/8" wide. The other kind, the most prized, is called giegie. The name emphasizes their whiteness, as shown by the fact that giegie is also the name for the snowy-white fairytern. Giegie mats are made largely of sun-bleached leaf; but some wefts of unbleached brown leaf are commonly introduced to make simple, rather widely spaced plaid designs. The wefts of giegie are somewhat narrower than those of faulap. Those observed varied from about 1/4" to 1/8", averaging about 3/16". A small strip of matting of this kind is shown in Damm's Plate 2, No. 60.

Bleached pandanus leaf is also used for the smallest and finest baskets, in which men keep their flint-and-steel or tobacco. These average less than six inches in their longest dimension. One collected is 4 1/2" X 1 1/2"X1". They are plaited in check over wooded blocks that serve as forms. They are made in several shapes. One, like a little pouch,

is called geigas; another, a miniature box with fitted cover, sigurār. Damm (Plates I, II) shows one of these; also several larger pandanus baskets. The plaiting is similar, but in one the rim is bound with a fine cord, presumably of sinnet, while two have long braided handles. Such large pandanus baskets are not common now on Ifalik. The only one I remember seeing was given to Spiro as a farewell present."

1: Burrows--47 (1947-48) Woleaians
116, 343, 285, 335 Ifalik

"Cook-sheds and canoe houses have no walls, but dwellings are almost completely walled in by panels of coconut leaf, plaited in twill. These can be unfastened and slid aside, making a door wherever one is wanted. They are called gili. The same name is used for the smaller of two sizes of sitting mat made to spread on the coral gravel of the floors. These gili are plaited from two halves of a leaf in the same way as thatch sheets. But the leaf is cured, the leaflets doubled before plaiting, and the plaiting carried nearly to their tips, then finished off in a braid. A wider floor-mat, called topoxau, is made more like a ridge sheet; but the two split halves are laid with their bits of midrib in the middle, and the two sides are finished with braids.

The most ingenious feature of construction, particularly in canoe-houses, is the rounded gable. A ridged roof, thatched only on two sides, is not enough to provide shelter in a wet country. Something must be done to keep rain from entering at the ends, when the wind blows in. The solution traditional in Ifalik is, first, to extend the ridge-pole at both ends, and slant the end rafters out to the ends of the ridge-pole, so that the peak of the roof overhangs; second, to build rounded extensions under the peak at both ends. These, covered with thatch, give the ends of the building as good protection from rain as the long sides. (Pl. 2a; Fig. 5)"

1: Burrows--47 (1947-48) Woleaians
116, 342, 285, 335 Ifalik

"As already noted in enumerating the uses of coconut, the roofs of all buildings are covered with coconut-leaf thatch. This is not so durable as thatch of the leaves of pandanus, sugar-cane, or sago, all of which are used on native houses in some Pacific islands. But there is no sago on Ifalik, and not enough pandanus or sugar-cane to go around. When thatch of coconut-leaf begins to leak it can be replaced fairly easily.

To make thatch (aso) each leaf is split down the middle. Each half of the midrib is trimmed to lighten it. The two halves are laid together, with the half-midribs on the same side, and the leaflets plaited in simple check for about half their length. The thatch sheets so made are laid out in the sun for three or four days to begin drying, before they are put on. Some are more thoroughly sun-cured and are then called aso gili. In thatching a roof, the sheets are tied to the rafters, beginning at the eaves and working upwards. The lower side of each sheet hangs free, overlapping the sheet below. Special sheets are made for the ridge by using one leaf unsplit, and plaiting the halves of a split leaf on each side of it, with their half-midribs outward. This makes a ridge-sheet with a whole midrib along the middle, and a half-midrib along each edge."

1: Burrows--61 (1947-48) Wolesians
562, 285 Ifalik

"Meanwhile women have been making one of their two contributions to the construction of the canoe--plaiting strips of mat for the sail. (The other is the indirect one of supplying food to the workers.) The strips are about a foot wide, of unbleached pandanus leaf, plaited in simple check with wefts about one quarter inch wide. In length the strips vary from one nearly the full length of the forward spar or gaff, to one only a little longer than it is wide. All will be attached at one end to the lower spar or boom. The other end will form a selvage along the open or after side of the sail. The longest strip will be attached along one side to the upper spar or yard. Each successive strip, counting from this side, is shorter until the last one, at the corner where boom and open side meet, shows as a triangle. Except for overlap, it is only about as long as it is wide on the forward side, and comes down to a point on the after corner."

1: Burrows--114
116, 462, 285

(1947-48)

Woleaians
Ifalik

"Men are not scorned, however, if they trespass into basket-making. The chief Maroligar had learned on another island--Faraulep, I think--how to plait a large, round basket of doubled coconut leaf that the women found convenient for storing fiber for weaving. Maroligar made several of these baskets for female relatives. This seems to be one of the matters in which room is left for individual taste and aptitude. Maroligar was much more industrious than most of the men; deft with his hands, and something of a putterer. Some of the things he enjoyed doing reminded me of a weather-skipper I once knew, who took to knitting as a pastime at sea."

Braiding is women's work.

1. pandanus mats (giagi); there are four types:
   a) fausibeik is the sleeping mat; it is simply braided out of strips, which are usually about a centimeter wide, although they become narrower.
   b) folu is an unusual form of sleeping mat; it is double, and in the center there is a strip about 5 centimeters wide; it appears that the two sides of the mat are plaited together through this strip. Sarfert was not able to obtain one of these mats.
   c) jab is a simple mat for little children.
   d) djoub is the mat on which men sit, while they are being tattooed. At the present time these mats are no longer found.

   The pandanus tree (far) supplies the material for these mats. Women dry the green leaves for a while over the fire, and then spread them out in the open. They are exposed to the rain, but the leaves are not soaked more than three times. They are now put in the sun, and after four or five days they are ready to be worked. The leaves are smoothed with a piece of coconut shell, by drawing them through the hand, and then they are torn in narrow strips.
2. Coconut mats (gili) are all used for slumber; there are several kinds:
   a) dabarau is a mat of two coconut fronds, with the nerve running through the center. This is because the two were laid together in such a way that the point of one coincided with the twig end of the other.

b) ädólo like a), however, the pinnae are plaited into a braid on the long sides, running parallel to the nerve. [43]

c) gíli dáudáu is a mat made of two half coconut fronds, which are twisted together so that the nerves will form one side, and the braid the other.

d) gíli ebába is a mat like c) except that it is braided out of one whole frond.

The coconut mats are all worked in what we call "cross plaiting."

3. Basket weaving is a woman's task. Coconut and pandanus leaves furnish the material for it.

a) baskets of coconut leaves are gáto, dúgu, gabääš, wódáu, djúk.

b) baskets of pandanus strips are gágadj, sigilála, wódáu mán.

2: Damm et al, --129 (1909) 1938 Woleaians
116, 285 Aurupik

Aside from the baskets, the natives braid pouches (Hellwig: yâipáč) of pandanus strips for decoration, etc.; but above all, they make mats:
a) gíagi, of narrow pandanus strips; worked double for sleeping mats;
b) gili (Krämer: gerri, Hellwig: xedi) out of the two halves of a coconut frond; they serve as sleeping and door mats;
c) tabachau (Krämer) a mat made double with four frond halves;
d) jăs, roof mats of coconut fronds.

2: Damm et al. --170-171 (1909) 1938 Woleaians
116, 285 Faraulep

The "king's mat" is a real chart of the patterns, which are in use on Faraulip; in fact, it is really a masterpiece of native handicraft. The various designs (counting from the left) are: 1. šürübu, 2. foirimăt, 3. puriifăt, 4. boirŭd, 5. uvethitaŭb, 6. pairimŭru, 10. xolimăth, 11. pairŏnunŭ 13. mŏida, 16. šib, 17. xŏugŏuthip, 18. toiruăt. The mat design is called metarĕl; the terms for the different parts are:

lugurăl - broad black strips
nigawŏs - broad light fields between the black strips [171]
narĕde - narrow black border strip.
thaŭ u wŏl - the two diagonal strips (narrower and wider).

The upper diagonal strip in the design of mat no. 307 (plate 12) [VMM: see source] is called taŭb, the two narrow strips above and below it are pirepŭt. The parts of the diagonal strip of mat no. 308 are tanabŏ - a dark hour-glass design, taŭf - light rhomboid pattern.

2: Damm et al. --171 (1909) 1938 Woleaians
116, 285, 386 Faraulep

The dyeing of mats is done according to the Polowat process. Meerpocken are also used for dye pots, and the dye bowls (tăbbi enăp) are the same shape as the ones on Ifaluk. Red coloring (tśageŏx) to paint the canoes is purchased from Yap. Any piece of wood can be used for a brush.

Plaiting feifoi or feifeu
to split--gassiet

Pearlshell baura (?) used to smooth the pinnae and to scrape the fibers; Figure 40 [VMM: see source] (especially used for the treatment of banana fibers; the shell has not been pictured previously).

a. Mats

Mats, coconut fiber mat, girre, made of two parts (on Truk: kinni or kiri).

Hellwig 2278=6051 Figure 41 [VMM: see source] is called gilli and is a small mat of coconut pinnae which is used for water drainage; in rainy weather some of the ground maybe washed away at the wall of the house, and the water may enter the interior of the building. With one movement the mat is pushed into the breach at the house wall so that the water may be diverted. Hellwig observed its use in house 24a which is known as Imeilap (size of mat 30 centimeters).

Hellwig 2258=6033 is a mat of coconut pinnae, ülaf, for the protective huts on the canoe platform (Ifaluk man). Like all pandanus plaiting, the pandanus mat kiëki is made exceedingly well on the coral islands; this is also true of Truk although, in fact, it is only the population of the reef island of Pis that knows a great deal about this work.

b. Baskets

Some of the baskets from Lamotrek and Elato are here pictured on Plate 5 [VMM: see source]. First we shall mention the bags made of pandanus, the containers with lids

that look like our étuis, and the open bags.

Containers with lids.

Plate 5c: this container is called sigerára; the same term is used for the strips of pinnae of the measuring line tal i felefel.

c. Open Bags

Plate 5 l, illustrates gaigérs from Lamotrek; Hellwig collected an identical gaigérs from Elato. Plate 6 m gaigérs with handle. Hellwig lists [68] another bag of this type, gaigérs. The pandanus leaf strips that are plaited into it are known as faivoi; those pointed down are the ealle and those pointed up are the ifak. Hellwig, uses the word gaigerre* whereas I have noted gaigadj for Plate 6 [VMM: see source]. The r of Hellwig's points towards the dj sound, cf. Truk and Djuk.

Plate 6k gatofadj, is more coarsely plaited and is used to carry food. m. gaigérs, f. gaigadj and k. gatofadj have a handle; in the case of f. it has two legs on both sides at the point of joining. k, and m. have the handle joined to the basket at the corners of the bag-shaped basket, but the four legs of f. are in the middle of the sides, which, however, appear as if they are open.

The same is true of the baskets of coconut pinnae. Plate 5n, büro and 5e gad, which are used on the occasion of wedding banquets; and they seem to be somewhat coarse and

*Hellwig 2111 5888 gaisérse or gaigerre djelū with an inner compartment djelū; with a hair cord.

more careless work as compared with the pandanus plaiting. The word gad or gadŏ (Hellwig: kad) was not heard on Truk.

On Oleai, a basket is called gad or kaporro (Hellwig: kaporro, a small basket plaited from coconut pinnae coming from Lamotrek) gad-gado appears above (k) in the word gatofadj; the analysis of the word would give us a gato of pandanus fadj and indicates that the gad basket is made of pandanus and therefore is finer and better; it is probable that fadj is hidden in gaigadj in 6f.

A bag djotuárĕ (Hellwig: drottiare) from Elato has an opening ewálĕ and rings talinal.

No. 5e gad show the two ends of the bag pointed up whereas the three handleless coconut baskets g, h, and i are pointed exactly in the opposite direction, namely down.

These are the baskets which are called the wotau; one of them, plaited of pandanus, it resembles the one here given on Plate 6e [VMM: see source] which above was called gaigers (gaigadj). The coconut fiber basket is called hoddou (Hellwig bóatau and bodau); Hellwig has the same type from Lamotrek where it is known as watauro with the handle djale; that means that a basket of the form pictured both of coconut pinnae or fibers is called wotau or boatau.

In the collection the following baskets are included which are plaited from coconut pinnae: Plate 5g is called votau; Plate 5h also known as votau tied with a hair cord from which hang some snails. Plate 5i Hellwig 2267-6041 watau; also Hellwig 2202-2976 has a hair cord; in the latter instance the following comment is given: the basket can be

tied three times by [69] means of hair cords sīm and snails tígere (Elato). Hellwig 2321 6091 is such a hair cord, which is shown in Figure 42 [VMM: see source] and which occasionally may be seen worn as a bracelet; it is 75 centimeters long and the snails resemble dolia.

Since the process of plaiting a wotau basket was not included in the Truk volume it shall be treated here. The first four plaiting stages a-d are given in the Truk volume, page 172.

[ER: The discussion of the technique of basket making is omitted here.] [72] We should add that the round basket, Hellwig 2109-5883 which is called kapéas or apéase, occurs; it has been discussed in Kramer where it is known as abéas.

Finally there is the fan, saipe (Truk: áliba or saiba); the point is known as botili á lipe (Truk: áliba), and the handle as eráll (e). A gáliba fan (Truk: áliba) is used for magic practices (see Figure 68). [VMM: see source]

4: Krämer--67-72 (1909) 1937 Woleaians
285 Elato

[VMM: For a discussion of the plaiting of mats, baskets, bags, and the types of mats, see Lamotrek, 4: Kramer 67-72, 76-79.]

4: Krämer--74-75 (1909) 1937 Woleaians-1-2
116, 285 Lamotrek

a. Preparation of Hibiscus Fibers [VMM: for mats]

One takes switches of bush hibiscus or preferably some from the tree-like species which is rarer; the bark is removed in as big strips as possible. [75] For four to eight days these strips of bark are soaked in salt water or in the taro swamp; when they are taken out, the fibers are separated from the land, outer bark so that they become flexible. When these fibrous pieces have been washed in sweet water and all juice has been rinsed out, they are dried, cut, split into thin threads which are knotted together and thus provide the material for the warp. Their natural color is a light yellowish-grey but they are sometimes dyed black.

b. Banana Fibers.

The effect of these fibers [ER: as compared with hibiscus fibers] is lighter, finer and more silky and in the case of many of the mats of women they constitute an interesting contrast to the paler hibiscus fibers.

For use, the outer seven to eight leaf shafts are taken off a banana trunk; the ones that are left, the inner ones, are too soft to be useful. Each one of these meaty shafts is placed over a round piece of wood and is treated with a pearl shell which has been ground so as to have a concavity at one end (see Figure 40 [VMM: see source]). All the flesh of the leaf is scraped off, and the treatment is continued until most of the fibers appear; then the latter are washed, dried, cut in a certain length and thickness, knotted and thus give the banana yarn.

4: Krämer--74-75
116, 285

(1909) 1937

Woleaians-2
Lamotrek

uidj	banana yarn
gassäi uidj	separate banana shafts from the trunk
ligätang	side edge of every shaft
raruidji and ra ri uidji	scraping (of the shafts)
puai	pearl shell with ground edge
bigugal	banana yarn dyed black
gilifer	hibiscus fibers
tafä engang	split with a nail (hibiscus yarn)
litelli moei	loose material for knotting torn threads on the loom.

c. Dyeing [VMM: of fibers to be used in mats]

Both gilifer hibiscus fibers and uidj banana yarn are dyed black when special designs are to be brought out in the textile. The yarn is first dyed in a greenish juice which is brewed from crushed terminalia leaves and water. Then black pumice stone with water is scraped on iron and young coconut husks are thrown into the liquid; a special greasy type of soil that drifts ashore is added; the fibers are put in this liquid with its coloring substance for twenty-four hours. Then they are rinsed and dried. In more recent times occasionally red threads have appeared in mats; they have been dyed with artificial dyes --red, green, blue, and violet--that must have been acquired through trade and are not readily available on the island. [76]

An example is Krämer 518, a mat with three red stripes, which resemble Krämer 519 (najelle malu galapal with small stitches gukudj); Krämer 460 dŏr peig...has three green stripes and the same applies to Krämer 520; Krämer 521, paliälüf, has a red stripe along the edge and three stripe patterns--1 red between two green ones (similar to the mat on Plate 7e [VMM: see source]); Hellwig 2272 along the edge has two green and, in the middle, three stripes--green, black, green--; Krämer 515 is similar; it has spotted stripes and red transverse ornaments which are known as galut ma dab.

First Type of Mat
(cf. Plate 6, 7, 10 [VMM: see source]).

Mats of hibiscus with a pattern of seven stripes are worn by women, whereas mats with seven stripes worn by men are made of banana fibers.

The éllepat a le gílifer is such a hibiscus mat for women; it has seven black stripes and six light stripes of yellowish natural color between them; the effect in the case of the latter is produced by some groups of white, shiny, banana fibers. Some white banana fibers. Some white banana threads are even introduced into the black stripes; they are used either one or two at one time and are so fine and thin that they do not weaken the impression of blackness. The effect of most of the double threads in the black fields is purely ornamental. In order to produce this effect, four shed formations are necessary, whereas the entire remaining part of the mat is woven with the two sheds of the plain weave. To weave ornamental stitches by means of the four shed formation is known as gásuitieb, two shed or plain weave--aláli pelách. From now on I shall talk about these types of weaves using the native terms; the word for banana fiber is uidj, that for hibiscus fibers gilifer.

garier is the name for the seven striped men's mat which is made of uidj. It is woven with finer threads than the women's mat and, when especially fine, it is known as garier kénusch (Plate 6i [VMM: see source]).

Most common are plain weaves, aláli pelách, but also three and four shed patterns,

gásuitiĕb, with the above described ornamental effect in the black stripes occur. galut is the term for a seven-striped mat, in which the pattern appears as in gásuitiĕb on both sides. It is a four shed pattern.

The following types of striped mats are known: marŭp made of gilifer with five or six stripes; it is a coarse, plain weave which is often dyed with traded dyes. The black, green or dark blue stripes are broken by white, red or other colors and the intervening sections appear uniformly light. I did not see these mats in the unfinished state while work was done on them; they occur identically on Sëtoval and thus it is possible that they have been traded on that island. They look very modern; I learned that on the surrounding islands of Sëtoval, Pollap and others no weaving had been done, because it was taboo. [77]

I shall now go on to describe the characteristic mats with three stripes; additional ornamentation of them are the black patterns which are produced by fibers introduced in the direction of the weft, which constitute the transverse bands at the beginning and the end of the mat. In the course of weaving black gilifer fibers are sent through the warp threads between every weft by means of a little wooden rod; they are fastened and held secure by the following weft. This is plait weaving known as dab.

Second Type of Mat.

The peig mats have three stripes and are woven of fine, white uidj fibers with narrow black marginal stripes and a wider black stripe in the center* and very narrow red threads may be used in the center; Plate 6a-f [VMM: see source].

*Plate 6b [VMM: see source] has three wide stripes peig na tas.

4: Krämer--76-79 (1909) 1937 Woleaians-2
116, 285, 531, 177 Lamotrek

We must add in the case of the majority of the peig the dab pattern, latitudinal stripes at the beginning and the end of the mat, which are very delicate in these fine mats.

The black stripes in the longitudinal direction may either be weaves of uidj or gilifer; the dab patterns are always made of gilifer fibers, which in their dull blackness contrast very nicely with the glossy, light uidj.

My studies of native weaving were greatly aided by the assistance of Bessi (Plate 3d [VMM: see source]), the half-breed daughter of the English trader Lewis....In order that I might become familiar with the various dab patterns, she wove for me an exceedingly beautiful, abundantly ornamented mat (Plate 7d [VMM: see source]) with a great variety of latitudinal designs (Figure 49 [VMM: see source]). It has the name najile malugelep al--dab o fasch and belongs to the group of the three-striped peig alali pelach (with plain weave). The wide stripe in the center is broken by two white, and one red, lines. In the plaiting work, dab, red and green threads have been used in addition to black ones and this variety is a concession to modern times. The patterns however are of the true old type and have names and significance. Some of them are said to have originated on other islands. [VMM: see source Figure 47, for illustrations of the following designs.] When one begins at the upper end, one comes first to

1. A. uasstich pattern for the beginning of the mat
2. B. langodab a very narrow border which serves to outline a pattern

		and which appears immediately above C.
3.	C. sepasse iliuil	canoe sails of several boats that sail together.
4.	B. langodab	see B, directly underneath C.
5:	D. uadj	neck tattooing of a man
6.	B. langodab	see B. [78]
7.	E. fäsilümat	eye (from Faraulap)
8.	B. langodab	see 6. B.
9.	D. uadj	see 5. D.
10.	F. uägüpä	unexplained
11.	G. garrach	plant design from Ifaluk
12.	H. ngingi	neck tattooing of a man
13.	J. bub (pup)	a fish (see Truk, page 150 X) [79]
14.	K. päülümel	a flying bird
15.	J. bub	fish, see 13.
16,	C, kusae	pattern from Kusae
17.	M. fätülümat	eye, from Ifaluk (see 7)
18.	C, kusae	see 16
19.	N. gogotjub	see 12
20.	O. pöulul	"round thing"
21.	P. ngilipaggo	shark's tooth (Truk, page 188 b).

22. Q. ligongare Ifaluk pattern
23. R. B =Bessi, the plaiter
24. S. fatarigavŭong small animals of the sea lined up

The majority of these plaiting patterns definitely have a left side, but there are some among them which look alike on both sides. If the latter are used for a fine peig mat, and if the decorative stitches appear alike in the black longitudinal stripes on both sides, then we are dealing with a rare and valuable mat, which is called peig galut.

It has been mentioned above that peig also exist without dab patterns; they are shown on Plate 6d and f [VMM: see source]. Finally we want to refer to the lugüllŭ uidj, mats of coarsely split banana fibers, which may be compared to the peig, except that they are much coarser. As in the case of the peig, there exist various sub-types: 1. completely white without any ornamentation, 2. with black stripes along both sides and with or without dab (Plate 6h [VMM: see source]) 3. with a central stripe in addition to the stripes along the edges, which makes the mat three striped, 4. three-striped and ornamented with dab, having at both ends coarse, simple patterns of black gilifer fibers (Plate 6c [VMM: see source]). All these mats have plain weaves. In addition to the local weaving products, one sees mats imported from Truk; especially men are fond of the plain, white banana fiber mat, which is called aliel; a yellowish type is known as garite. ngăremus and pagutiu are two types of mats for women that come from Truk.

4: Krämer--76-79
116, 285, 531, 177

(1909) 1937

Woleaians-5
Lamotrek

Words:

fisudab	lattice weave (of dab pattern)
djuidab	needle used for the lattice weave
famalidab	pattern of the dab

4: Krämer--244-246 (1909) 1937 Woleaians - 4
116, 285 Woleai

Plaiting.

(cf. photo 19) [VMM: see source]

Kotzebue: to sew, thigi.

As is the case elsewhere, coconut fronds and pandanus leaves are used for plaiting. The latter become withered, mang, over the fire instead of being dried in the sun and wrapt into a roll. This roll, sabil lū mang, is preserved until it is needed.

For scraping the leaves or the stripes, mother-of-pearl shells are used. For plaiting, the wooden piece (wa sigerara) is used.

Mats.

Kotzebue Entdeckungsreise...III, page 62: mat of pandanus leaves, mang; sleeping mat, sagi; the raw materials are banana fibers, kou.

Hellwig shows a small pandanus mat, geagi, which lay in a child's cradle.

Hellwig shows a design of mat 113a [VMM: see source] and the plaiting style b from the Hamburger Museum. Plaiting, faije pe; beginning of the plait in the middle, fōlu; the work is done without a plaiting needle.

Hellwig: vaijepek (cf. above faijepe); stripes, geagi. [245]

Hellwig shows a square little bag, sigerara, of pandanus leaves with a lid, pilipilal; it is shown on photo 5m [VMM: see source]. It is made with the plaiting stick waisigerara (see above).

On oleai too the gaigers bags occur; they are frequently used for steels for striking

fire, and are plaited from pandanus leaves.
Hellwig shows a little bag of coconut pinnae, deibe.

Baskets Without Handles

Krämer: tjuk i le monga, "food basket" for fresh fruits of the fields; shown in Figure 19g [VMM: see source]. It is quickly made from two half fronds and has a braid on the bottom inside.

Otherwise these baskets are known as tug watau or more simply as watau. The long sides are called golongal watau, the upper edge jawale, the outer floor verëlle, the inner bottom lanne, the end sides tawole, the knots vugevug, the green coconut leaves balnu, and the dry leaves epal. A small basket carried by women is called woatau, and a basket for men, ware wotau.
Hellwig shows a watau with a loop at each of the corners, tied with a cord of human hair, tim, and decorated with a shell, tigere. (see photo 5h) [VMM: see source].

Roundweaving baskets occur here:
Hellwig: gabëes; Hellwig: gabedj; the bottom is square. Hellwig; ka'caul is a round high basket with a square bottom.

Baskets With Handles.

Krämer shows a basket known as gat and used for the preservation of food stuffs. Photo 19b [VMM: see source].

4: Krämer--244-246 (1909) 1937 Woleaians-3
116, 285 Woleai

Krämer: gappare; the handle inside is of coconut fiber and is called gappari; illustration photo 19c [VMM: see source], Hellwig: kapolo, kato; [246] kaporo. Hellwig: kaporo, kad; the type is shown on photo 19c [VMM: see source] and has a long handle in the middle.

Hellwig: tug e sari, a cradle; photo 19h [VMM: see source].

Hellwig: tuk ë sari, a basket for a newborn baby, photo 19f [VMM: see source].

The type of plaiting is known as faoagell. The basket has two handles one on each side; in the case of h it is plaited and on f it is twisted from cord (Mariam). Compare the cradles of Lamotrek.

Fans
for Fire, Wind, and Mosquitoes.

Krämer shows a firefan, galipo; the plaiting type is known as taraual and is done one up one down. Photo 19i [VMM: see source].

Krämer shows a firefan, galipo; the plaiting type taraual, 1 and 2. Photo 19k [VMM: see source].

Hellwig: a fan, saipe.

Plaiting patterns.

The pin-wheel, known from Truk, occurs.

Rope Baskets

Krämer: a rope basket, uotaudjo.

4: Krämer--244-246 (1909) 1937 Woleaians-4
116, 285 Woleai

Hellwig: watau sou; this type of basket is no longer made although formerly it was very widespread.
Hellwig: triangular srotur bag of rope with rings, talling.
Hellwig: a small triangular weaving bag for women.
Hellwig: koman or komadle, coconut fiber beetle.

4: Krämer--247-250 (1909) 1937 Woleaians-1-4
116, 285 Woleai

Matting for G-strings, karir, genurs.
black stripes ligoroe
light stripes ligawassa
fringes matë rëlle

The types of mats are best illustrated by Elisabeth Krämer's catalogue remarks:

Krämer: kenuj, seven-striped mat of banana fibers, red and green (imported). Weave: ligos, plain weave.

Krämer: kenuj ligadja, the same with 7 red stripes; weave: ligos.

Hellwig: stripes with red borders.

Krämer: kenuj, the same, black and white; weave: gasuitip. Three shed formation.

Hellwig: the first to fourth stripes are green, the selvedge red.

Krämer kenuj, is done in the same manner but more delicately and is trimmed with fringes, sük; materel braids take the place of the loose threads. [249]

Krämer: giligoi, a seven striped hibiscus mat typical for women; weave: gasuitip: three-shed formation with decorative banana fibers. These mats are old and today they are hard to get.

Krämer shows one made in the same manner but in the goilipat weave; see photo 20 [VMM: see source]. Width 49 centimeters, length 197 centimeters.

Hellwig: karir, genus; this mat is beautiful, seven-striped, and black and white in color.

4: Krämer--247-250 (1909) 1937 Woleaians-2
116, 285 Woleai

Hellwig: seven-striped, brownish and sprinkled with 6-7 fine white stripes.

Three-Striped Mats.

Krämer: balüelüf; it is a three-striped banana fiber mat white and green in color (bugarau); the nigos weave is used (plain weave).

Krämer: balüelüf etap is the same with tap, interwining pattern; designs: ngisum tridacna tooth, pub, fish. nigos weave.

Krämer: peig, three-striped of banana fibers. Stripes of red are broken, interwining pattern, tap. Weave gasuitip; three-shed formation.

Krämer: peig, the same as the last but more finely woven. It has three designs: 1. bailimal, birdclaw, 2. ngisum, tridacna tooth, 3. failimat, eye lid.

Krämer: peig ugo tal, the same. It has the designs 1. ngisum 2. failimat 3. bailimal ; the middle stripe is dissolved into three. The weave: gasuiup; see photo 20k [VMM: see source]. Width 48 centimeters, length 203 centimeters.

Krämer: maletilil, ngarevutelil, is a three-striped mat of hibiscus with decorative banana fibers. Weave: goilipat done with a four-shed formation. This type of mat is hard to get nowadays. . . .

Krämer: photo 20h [VMM: see source], 197 centimeters long and 49 centimeters wide.

Krämer: peig, a finely woven mat for women. Weave: gasuitieb; three-shed formation. Pictured on photo 20i [VMM: see source]. Width 47 1/2 centimeters, length 207 centimeters.

4: Krämer--247-250 (1909) 1937 Woleaians-3
116, 285 Woleai

Krämer: Weave: galut. Four-shed formation see photo 20d [VMM: see source]. Length 193 centimeters, width 50 1/2 centimeters.
Krämer: gasuitieb weave, three-shed formation.
Krämer: is very finely woven in the manner of the Ifaluk mats. Length 210 centimeters, width 52 centimeters; photo 20e [VMM: see source].

On that page there are the following mats of Hellwig:

a. kab, gab. Width 61 centimeters, length 260 centimeters. Coarse weave. Photo 20a.

b. kab; banana fibers. Width 66 centimeters, length 252 centimeters. Wotagai, photo 20b.

c. kab. Width 56 1/2 centimeters, length 237 centimeters. Coarsely woven. Wotagai.

f. dorr, torr, pek. Width 45 1/2 centimeters, length 18. 7 centimeters, Mariam. Photo 20f. [250]

g. Width 47 1/2 centimeters, length 178 centimeters. Wolea. Photo 20 l.

Hellwig listed the following terms for a mat which was almost identical with f (see above):

wide black longitudinal stripes	nugurale
narrow longitudinal stripes (red)	nigotra
outer marginal stripe	naretol

inner marginal stripe neriwor
stripes across dabobo (see above tap)
[ER: A chart of patterns follows in the text, but is omitted here.]

6: Senfft--57
116, 285

(no date) 1905

Woleaians
Woleai
Lamotrek

1. A loom (wisul); this is used by the women for weaving clothing mats made of banana fiber. The mats (tor) are 20 to 40 centimeters wide and have borders and fringes at the ends. The mats for work, which they also weave, are coarse and plain (chap). They wind the warp on four pegs (malier) which are stuck into the ground.

11: Born--186 (1903) 1904 Woleaians
116, 285, 142 Woleai

The women also plait all kinds of mats, handbags, and small pouches in which tobacco, tinderboxes, kindling implements, and all the other small articles which the natives carry about with them may be kept. Betel, however, and the articles that go with it are missing; the Oleaï natives do not chew betel and therefore have beautiful white teeth.

11: Born--186-187 (1903) 1904 Woleaians
116, 285, 462 Woleai

The most difficult task of the women is weaving, which they do with great skill and taste. This is very slow work and requires a great deal of patience. It may take months to weave a single mat. Even the preparation of [187] banana and hibiscus fibers, cleaning and dyeing them, takes a great deal of time and care. The loom, paap, is attached to a belt, talletói, worn by the weaver. The sword, which beats down the weft, is made of black jengi wood which has a high natural polish; the term for sword is gopóp (opóp on Ruck). The term for shuttle is gasáp (asáp on Ruck).

They make narrow belts for men, wide mats for women, and large plain mats which are made of hibiscus fiber; the mats used for clothing are made of banana fiber. These large mats are used as a protection against mosquitoes and as a cover for the marr paste after it has been washed.

The pattern most frequently used is black and white longitudinal stripes; there are seven black and six white stripes. There are more attractive mats, which have three narrow black vertical stripes in the center and horizontal stripes at the ends. There is a large variety of horizontal patterns; I have never seen two that were identical.

Recently, a few women have been using red aniline to dye the fiber.

The average price of a mat is approximately equivalent to one Mark.

41: Bates & Abbott N-5 (1953) 1958
OR21 Woleai OR21
Ifaluk

Menstruating women on Ifaluk, as in many cultures, were subject to a variety of taboos. There were four special houses on the atoll which served as menstrual huts for each of the four villages into which the households were grouped. A woman, at the onset of menstruation, retired to one of these, removed from the ordinary life of the community until her period was over.

The census-taking was not a rapid process. It took interminable palavering among Tom, the chiefs and the members of each household to get a list of names, with clan affiliations, marital status, and such-like lore dear to the anthropological heart. When the list was complete, Don supervised the weighing and taking of heights—the only physical measurements practical with the available equipment. The weights were taken on a set of ordinary bathroom scales that had been picked up in Guam. The measuring pole was less prosaic—made from a pole found in the Fan Nap and calibrated to the nearest quarter inch by marking with a ball-point pen. Maroligar officiated at the weighing and measuring; after he had watched the first two or three operations, he explained to each person where to put his feet on the scales, tried to persuade him to stand up straight for the measuring, and coaxed the shier women and children into cooperating.

In the meantime I would prowl around with the big Crown Graphic camera, snapping whatever caught my interest, and popping flash-bulbs to the delight of the children who had a new toy in the used bulbs.

There was plenty of time to look around while Ted was trying to get all of the names and relationships straight. We noticed that the houses were well built, with big posts stuck in the ground to which stringers and rafters were firmly lashed with stout coconut-fiber rope; the roofs were coconut thatch, and the walls were mats woven of coconut leaves. The houses were low, and people did not stand in them, but sat or sprawled on the floor, which was very clean and covered with plaited coconut mats. There were no windows as such, but each house had four to six doors, which could be closed with more coconut mats when desired. The interiors were dim—but there was no need for good reading light. There was little or no clutter on the floor, except for a few things propped against the walls. Most of the family posses-

41: Bates & Abbott N-5 (1953) 1958
OR21 Woleai OR21
Ifaluk

192
291
516
353

ABOVE There was little clutter on the floor of the houses: most family possessions were slung from the rafters.

BELOW The people of Ifaluk cooperated nicely in the census operation.

126
285
142
291
342

[p. 64 (A)]

41: Bates & Abbott N-5 (1953) 1958
OR21 Woleai OR21
Ifaluk

301
302
142

LEFT Yaniseman, constant companion and advisor.

RIGHT Totogoeiti (Tom), navigator and interpreter.

BELOW Fagolier, the paramount chief; and Gavileisei, craftsman and canoe builder.

516
643
142
301
285

[P. 64 (B)]